



# *The* **STUDENT WRITER**

Volume VII

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No. 3

**Rex Beach**

**On Writing the Novel and Picture Play**

An Interview by Arthur Chapman

*Quarterly Publication of*

**The Handy Market List**

*Listing More Than 300 Periodical Markets for Manuscripts*

**Getting the Plot-Idea**

By David Raffelock

**Writing the Short Editorial**

By Frank Dorrance Hopley

**What Will the Producers Buy?**

*Types of Screen Stories in the Order of Their Demand*

By Frederick Palmer

**Literary Market Tips**

*Authoritative Information on Magazine Requirements  
of the Month*

*Prize Contest Report—Here and There*

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## THE STUDENT WRITER'S

# Literary Market Tips

### Gathered Monthly from Authoritative Sources

The information contained in the Market Tips department of THE STUDENT WRITER is gathered at a considerable expenditure of time and money. It is protected by copyright and may be republished only when credit is given.

The *Saturday Evening Post*, Independence Square, Philadelphia, "is not in the market for articles at present," the editors write. "We are in the market for short-stories from 5000 to 10,000 words in length, dealing with American characters, and serials of the same type from 50,000 to 100,000 words in length. We do not seek novellettes and are not in the market for editorials. Occasional short verse and original anecdotes are used. Material is paid for according to our judgment of its value."

*Top Notch Magazine*, 79 Seventh Avenue, New York. Arthur E. Scott, associate editor, writes: "We have no special length requirements for short-stories, novelettes, and serials, for all of which we are in the market. Any good story that is clear, well constructed, and that gets somewhere, stands a chance of acceptance. Material not desired includes juvenile stories, crook stories in which the crook gets away with his villainy, or stories offensive to good taste. Payment is on acceptance at one cent a word and upward. We buy verse, not over thirty-two lines in length, shorter preferred. Use no articles, editorials, jokes, skits, or anecdotes." *Top Notch* is one of the Street & Smith group. Henry W. Thomas is editor.

*Argosy All-Story Weekly*, 280 Broadway, New York. R. H. Davis, who recently returned to the editorial chair, writes: "We are inclined to favor stories that are not too subtle—romance, mystery, adventure, are the preferred themes—something that will entertain without causing any deep reflection."

*Screenland*, Markham Bldg., Hollywood, Calif., Myron Zobel, editor, announces that it is willing to pay up to \$100 on acceptance for short-stories of 3500 words, and up to \$400 for four-part serials of 14,000 words.

*Broom*, a new modernist publication announced in THE STUDENT WRITER last month, as having emanated from Rome, Italy, will have its New York office at 3 East Nineteenth Street, to which address contributors are advised to submit material. It is said to pay at the rate of from a cent to a cent and a half a word for accepted matter. It is open to any kind of material, short-stories, poems, and criticism, provided its editors consider the material suitable and good.

The *Open Road*, 248 Boylston Street, Boston, pays on acceptance "at about a cent a word, sometimes less, sometimes more," according to a statement from the editors, for stories and articles of interest to men, especially young men. Does not want sensational or juvenile matter. It is now open only for articles of from 2000 to 8000 words and short-stories of from 3000 to 10,000 words.

*System*, Cass, Huron and Erie Streets, Chicago, at this time particularly needs illustrated items for its editorial departments, as follows: "Ideas for the Man Who Buys," "Ideas for the Man Who Writes Letters," "Short Cuts," and "Over the Executive's Desk." "These should tell of tried and tested plans which executives have successfully used in their business, and which others can presumably use," writes Norman C. Firth, assistant editor. Mr. Firth calls attention to an inadvertent error in the February STUDENT WRITER in which he was mentioned as editor of *System*. "The responsible editors," he states, "are: Editor, A. W. Shaw; executive editor of the Shaw publications, Wheeler Sammons; managing editor of *System*, Arthur Van Vliissingen, Jr. Manuscript for purchasing is read either by the managing editor or myself."

"*I Confess*," a magazine of personal experiences, Room 1515 Masonic Temple, New York, is a new publication to be issued twice monthly by the Dell Publishing Co., Inc., formed by George T. Delacorte, Jr., recently with *Snappy Stories* and *Live Stories*. The editors state that they will pay on acceptance for suitable manuscripts. All of the contributions in the first issue, which appeared February 10th, are published anonymously, and are rather sensational in type. The editors say: "The magazine will contain real stories about people, told by themselves. Not a single name of a writer will be published in '*I Confess*.' Fascinating adventures, emotional crises, guilty memories, undiscovered misdeeds, and unsolved problems are sought in the way of material." Elizabeth Sharp is editor.

The *Readers' Publishing Corporation*, 799 Broadway, New York, states that manuscripts intended for either *Telling Tales* or *Ace-High Magazine* should be addressed to the company, as manuscripts are considered with a view to their availability for either publication, although different editorial staffs conduct the two magazines. *Telling Tales* wants stories with a strong psychological twist, or those concerned with problems of interest to women. Stories of the stage and society are desired. Sex interest may be present if

handled delicately. It uses no continued stories. *Ace-High* is a man's magazine, preferring stories of sturdy, red-blooded type. It uses stories of all lengths. Rates of payment are from 1 cent a word up.

S. S. McClure, again at the head of *McClure's Magazine* editorial staff, writes: "I need every kind of good material, any length." The present address of *McClure's* is 80 Lafayette Street, New York.

*Hotel Management*, 342 Madison Avenue, New York, is a new magazine patterned after *System* and *Factory*, the well-known A. W. Shaw publications. James S. Warren, managing editor, writes: "We are in the market for short-stories of from 1000 to 4000 words that point, in sugar-coated form, to sound business principles for hotel managers. With the exception of the fiction we want only new or unusual plans, policies, or methods that hotel men have themselves proved out in actual operation. Always give name of hotel. No news items are wanted. Keep within 1000-word limit, if possible. Payment is made on acceptance at \$1.00 per idea, up to about 200 words; one cent a word minimum on longer stuff."

*The Survey*, a weekly, and *The Survey Graphic*, a monthly, are two separate periodicals, published at 112 East Nineteenth Street, New York, by Survey Associates, Inc., a co-operative membership organization. Paul U. Kellog, editor, writes: "*The Survey* is a journal of social, civic, and industrial welfare and public health. Nine-tenths of the material published in *The Survey* is contributed gratis by those consecutively interested in it as a mutual enterprise. Occasionally we pay \$5 per column for manuscripts to people who, on assignment, are asked to look into some particular situation requiring investigation. *The Survey Graphic* is an illustrated magazine of social exploration, reaching out to wherever the tides of a generous progress are astir. Here our rate for contributed manuscripts is \$10 per page, payment on publication. I should perhaps add that *The Survey Graphic* is distributed to readers of *The Survey* in lieu of the fourth weekly issue each month, appearing as *The Survey Graphic* number."

*The Photodramatist*, I. W. Hellman Building, Los Angeles, Calif., is anxious to secure "constructive, inspirational articles, of not more than 1500 words, on topics pertaining to photoplay writing." Hubert La Due, editor, writes: "We pay on acceptance at about half a cent a word for articles that we buy. This would not apply, of course, to writers with big names. But I really believe that often the young writer has some very good ideas, treated from an unusual angle, regarding film drama, and it is for these that I am searching. We would buy probably half a dozen such articles each month."

*Antiques*, 683 Atlantic Avenue, Boston, a new magazine for collectors and those interested in antiques, is edited by Homer Eaton Keyes, who writes: "I am anxious to see articles on antiques, when technically written and accompanied by the

best possible illustrations—ones that point out what the article is trying to say—preferably between 2500 and 3000 words. Articles should be well written, technical yet interesting to collector and layman alike. Payment is generally on publication, at rates up to 2 cents a word."

*Action Stories* has moved from 366 Fifth Avenue to 41 Union Square, New York.

*The Delineator*, Spring and Macdougall Streets, New York, according to the editors, is overstocked with verse at present, and is pretty well supplied with all material. "It pays on acceptance at rates which are arranged with the contributor for short-stories of 6000 words or less and practical housekeeping articles."

*Specialty Salesman Magazine*, South Whitley, Ind., according to Robert S. Clary, associate editor, "is particularly desirous of receiving fiction of a type similar to Peter B. Kyne's 'Go-Getter' story, 'The Blue Vase,' which appeared recently in *Cosmopolitan*. Material for *Specialty Salesman* may be inspirational in tone or dealing with character building, or purely fictional, but should not be too 'preachy.'"

*Woman's World*, 107 S. Clinton Street, Chicago, pays on acceptance at fairly good rates for short-stories, serials, and general household miscellany, including 1500-word articles on poultry raising, gardening, and home economics. Short verse is used. W. W. Manning is editor.

*The Fun Book*, 110 East Twenty-third Street, New York, will use humorous short-stories of from 500 to 1000 words, as well as short humorous verse, jokes, skits and anecdotes, paying before publication, the editors state, at "prevailing" rates. Although the publication office is 120 Polk Street, Chicago, all manuscripts and drawings should be sent to the editorial office in New York.

*Personal Efficiency*, 4046 S. Michigan Avenue, Chicago, likes stories of business success, and prefers that they be built around the correspondence course taught by the LaSalle Extension University. Business-getting and efficiency-producing articles ranging from 1000 words to 2500 are welcome, and when available are paid for on acceptance at one cent a word.

*Farm Journal*, Philadelphia, pays a cent a word and reports within two weeks. It uses a "reason why" rejection slip, and sometimes makes an offer for a part of an article. All matter has to be of practical value.

*The American News Trade Journal*, 9 Park Place, New York, pays one cent a word for contributions on topics connected with practical ways and means of promoting subscription sales. The articles should be written to inform newsdealers.

*The Jobber's Salesman*, 1018 S. Wabash Avenue, Chicago, pays \$5 for each published letter giving an account of sales made under difficulties, or sales not made, which will be of interest to other salesmen.

(Continued on page 22)

# The Student Writer

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## SOME THINGS IN STORE FOR OUR READERS

Better and better features for publication in THE STUDENT WRITER are scheduled for the near future—so many, in fact, that it isn't safe to say in just what order they will be released. In our enthusiasm, we are apt to promise more subjects than we have pages to put them in.

A fascinating glimpse of the inside workings of one of the leading magazine publishing houses of the country will be given in an early issue. Arthur Chapman, whose interviews with big authors of the day are gaining widespread popularity through THE STUDENT WRITER, is now gathering material for this article.

We have already promised an article by William MacLeod Raine, dean of Western novelists, on the essentials of Western story writing. It probably will head the April table of contents.

Edwin Hunt Hoover, another popular Western story writer, creator of "Dutch" and "Blue," leading characters in a score or so of yarns that have appeared in People's Magazine and elsewhere, has written an article telling how he does it. There is a postscript to the article that everyone will enjoy—even Mr. Hoover, we hope.

H. Bedford-Jones, whose novels, serials, and short-stories everyone has read—author of "The Fiction Business," a new, "strictly unorthodox" textbook on writing, announced elsewhere in this issue—will be represented in future issues of THE STUDENT WRITER. One of his articles now in stock is entitled, "Easy Reading—Hard Writing." Readers will find that Bedford-Jones, prolific as he is, never gives advice to his fellow craftsmen unless he has something to say—something he simply must say for their benefit.

Frederick Palmer's authoritative views on screen-writing questions, written from the center of the motion-picture producing field, will cover a wide range of subjects. The first of these articles, published last month, brought a flood of letters congratulating us upon having secured so eminent a figure in the motion picture field to conduct THE STUDENT WRITER's photoplay department.

That isn't all—but our announcement space is limited. The promised course in play-writing is scheduled to begin next month, and a practical course in verse-writing will soon follow. David Raffelock's technical discussions, which are making a distinct "hit," will be continued.

The best market news, with most definite information concerning rates and methods of payment of the periodicals, will be found first in THE STUDENT WRITER.

Tell your writer friends about the magazine.

THE EDITORS.

# Rex Beach on Writing the Novel and the Picture Play

*"Waiting for Inspiration Is Largely Bunk," Declares the Author. "It's Regular Work That Brings Results"*

By Arthur Chapman

WHEN Rex Beach is asked anything concerning his methods of work, he falls into similes as naturally as a professional pugilist "falls into a clinch." At least such was the case the other day when I interviewed Mr. Beach at a motion-picture studio in Yonkers, where interiors for his newest picture were being filmed.

The corresponding member of Mr. Beach's simile on this occasion happened to be a locomotive. He compared himself—and the comparison was intended to fit the average writer—to a locomotive getting under way for an extended trip.

"It's starting a story that's hard work," said Mr. Beach, who is as big and powerfully built as one of his heroes. "I can't help thinking of a locomotive. It's a case of puff and blow in the first attempt to get a start. The wheels slip and there's no progress for a while. But sooner or later there's a gradual catching of the wheels and the whole weight begins to move forward. Once under momentum, the work is easier. In fact the danger then is working too fast and attempting to do too much.

"I work every morning from 9 o'clock till lunch time, say around 1. Everyone who has been very long in the writing game—or the majority anyway—will admit that waiting for inspiration is largely bunk. It's the regular work that counts. The inspiration generally comes along of its own accord. After I'm under way in doing creative work, such as writing a novel, there's no trouble about keeping the machinery going. As I say, that's where there's danger of overdoing matters. What I mean by overdoing matters is this: A writer gets interested in a situation, and he hates to quit. He works a few hours longer—maybe till well along

in the night. But he has given everything that's in his brain, apparently. The next day he pays for it, as he finds that he cannot work as well.

"To avoid such an unfortunate state of affairs, I find it's a good plan to keep a little something in reserve. I quit working on a situation while there's still a little left to tell. That gives me something to jump into the next day, and there's no difficulty keeping up the pace. The locomotive goes right along without having to put any more sand on the track."

MR. BEACH finds that it pays to do one thing at a time. His name is associated with motion pictures now as much as with the novel—all because he has taken up the picture business as whole-heartedly as he took up story-telling. It is easy to tell by the determination in his keen eyes that he is not the sort of man who goes in for half-measures. When he hunts he goes after the biggest game in the world. That is what sent him to Alaska after the Kadiak brown bear—the most ferocious creature that walks the earth. When he goes after literary material he is satisfied with nothing except that which will yield big situations. It is the strong sense of the dramatic in the man. While he is a painstaking writer, doing much revision and preferring to destroy a thing utterly rather than to let it go out in a form which is inartistic, it is the form of the story, apparently, that looms largest in his eyes. No doubt it was this strong sense of the dramatic that turned him to motion pictures and caused him to delve technically into that form of production rather than to content himself with the mere transfer of production rights.

"When I'm working on fiction," said Mr. Beach, "I have no time for the pictures, and when I'm getting a film production ready I simply don't attempt to mix the two. I could not do justice to myself in either form of expression if I tried to do both at once. I can work longer and harder at motion-picture producing than at novel-writing. That is, I have done so. It's amazing what a mass of detail one finds in this business."

Here the author-producer looked about the studio, its masses of scenery and "props" growing dim in the fading light. Mr. Beach had just stepped from the projection room, where he had been at work most of the day, eliminating and suggesting and putting the finishing touches to a film.

"**I** WANT to say right here, for the benefit of other writers," continued Mr. Beach, "that authors ought to follow their own stories through into the pictures, wherever it is possible for them to do so. If the author can't tell how a picture should be made from his own story, who else should be privileged to do so? Years ago I refused to let my stories go out for film production, in spite of tempting offers, because I could see the dangers of having other men put on your work. The man who bought the picture might be square enough and have all the good intentions in the world. But how were you to know the sort of men he might pick up?"

"I resolved to learn the business for myself, in every possible detail, rather than chance my stories in the hands of others. I have found that it pays in every way. Authors must keep pace with the changes in the moving-picture business, and where is that going to be done any better than from the inside? I can see big changes ahead right now—changes that will affect authors first of all. It seems to me that the public must be considered as never before. The time is past when just any theater that has an electric sign in front of it will be crowded. The public is weighing things pretty carefully. People are saying: 'Well, I don't know—I hear that is a pretty poor picture. Maybe we'd better not go.' The public is learning to stay home—that's the upshot of it."

"All that means that the public must be given better photoplays. There must be some new ideas. It seems to me that, for one thing, there is a great opportunity for the serial. If the cheap serial can be made attractive to thousands of people, why can't good serials be made attractive to those who don't want to see the 'thriller' kind? Why isn't it possible to put on a story in several episodes, each episode covering an evening? When that is done, it will be possible to transfer many neglected beauties of literature to the screen."

"Look at matters as they are now. Take a novel of 100,000 words and try to cut it down for screen presentation in five reels. All you have left is the backbone. About everything else is gone. All the subsidiary characters, with their separate and appealing stories, are neglected. It is simply impossible to get them to the screen. The result is that people who have liked the novel are apt to be disappointed and to feel that they have lost something. When serials are filmed, it will be possible to get everything to the screen."

**T**HE author who takes up screen work, according to Mr. Beach, will find it necessary to do a vast amount of revision.

"The picture we are working on now," he said, "is a film version of a novel of mine called 'The Net.' It is a story of the Mafia, with some of the scenes laid in New Orleans. I have rewritten the story fully five times in transferring it to the screen. I have seen where certain things that were in the book would not 'go' on the screen. The main story is there, just as I wrote it, but the details are changed. It all means an infinite amount of work with a script."

Mr. Beach insists on writing out all details himself. The manuscript, as the director gets it, may be the result of consultation, but Mr. Beach's judgment has been final, though he welcomes ideas and those about him always feel free to offer suggestions.

Method characterizes Mr. Beach's work, from the very inception of a story. If he wants to get a certain background, he goes there. He just "happened" to get the Alaskan background which contributed so largely to his first success, as he went in

with the rush in the early nineties. Since that first success he has had ample means at his disposal to go where he desires in search of literary material. He has found stories in Mexico, in Panama, in Cuba, and has just finished a story of the Texas oil fields. In "The Auction Block" he proved his versatility by writing a story of Broadway, with its show-girls and its artificial life. In fact he "sees copy" everywhere. One element which gives his books their popularity is their humor. Most books which deal with elemental things outdoors are grim in character, but Rex Beach always finds plenty to provoke a smile, which gives a distinctive and refreshing note to his stories of frontier life.

TO show how Mr. Beach masters detail in screen production, it may be mentioned that he even hunts out the characters that are to play the parts in his dramas. He has a mental picture of each, and he searches until he finds someone to fit that picture. He admits that picking screen personalities is an art in itself, and says a book might be written on the subject. He and Mrs. Beach—who helps him in many ways with his screen work—laughed as they recalled sending a girl to Los Angeles as a "find." They were certain she would make a screen star, but though the girl was beautiful to look at with the human eye, she was not beautiful in the eye of the camera.

But for all his experience in filming his own novels, Mr. Beach strongly advises authors not to write directly for the screen.

"Why should a writer deliberately sacrifice other valuable rights which he can get out of a good story?" he asked. "One has the serial rights, which should pay well. Then there are the royalties to be secured for book publication, to say nothing of intervening minor rights. Not the least to be considered is the advertising a work gains by being published serially and in book form. Such advertising helps materially when it comes to screen production. So I maintain that it is folly for an author to write his work in scenario form and sacrifice all these opportunities. In the case of the short-story, what I have said also holds good, only in lesser degree."

"Hand work only" is Rex Beach's motto. He says he cannot dictate stories, but must

write his first draft in longhand. Then comes a long and painful series of revisions. It is said of him that he once wrote "Thank God!" at the end of the final revision of a long manuscript. Yet he is thoroughly in love with his work, as evidenced by the fact that he turned to it after having been educated as a lawyer. A companion wrote an article for an agricultural journal and received \$10 for it, and that put the idea into Rex Beach's head. Only he drew on his experience in the West and wrote a story entitled "The Colonel and the Horse Thief," which *McClure's Magazine* bought, paying him \$50. He met S. S. McClure and arranged to write a series of stories, which "got over," and then he tackled the novel, with "Pardners" in 1905 and "The Spoilers" in 1906. Then came "The Barrier," "The Silver Horde," "Going Some," "The Net," "The Iron Trail," "The Auction Block," "Heart of the Sunset," "Rainbow's End," "The Crimson Gardenia," and collaboration in two plays based on "Going Some" and "The Spoilers."

The first play Rex Beach wrote was in Alaska, when a claim failed to "pan out" and he found himself broke, with thousands of others, at Nome. There were two vaudeville shows running in Nome, and Rex went to the manager and told him he wanted to write a skit. The manager gave a doubtful consent. Rex dashed off a playlet and he and his "pardner" stuck up posters and drummed up attendance in other ways. Both partners belonged to the Arctic Brotherhood, which organization turned out strong and made the play such a financial success that the coming novelist and his fellow worker had money enough to last them till spring.

THE author is now contemplating a trip with Fred Stone which will take them from Japan along the coast of Kamchatka. They will charter a whaling vessel in Japan for the trip, and will have complete motion-picture equipment along. They will go after polar bears, and will trade with the natives and find whatever excitement the barren country provides.

Of course there will be a Rex Beach novel as one of the results—a story with its background in a new, strange place, the very thought of which will provide a thrill.

# What Will the Producers Buy?

*Strive for Elemental Appeal. Four Types of Stories  
Chiefly Sought, in the Order of Their  
Popularity*

**By Frederick Palmer**

*President of the Palmer Photoplay Corporation, Los Angeles*

I AM repeatedly asked, "What kind of photoplays will the producers buy this year?" I fully recognize the significance of such a question and certainly cannot blame any sincere screen dramatist for asking it. At the same time, it is as difficult a query to answer as the well-known classic, "How long is a piece of string?"

Unlike the magazines, motion-picture producers seldom have a definite schedule of requirements. That is, although a producer will accept a contract from a releasing corporation for a certain number of pictures to be delivered within a stated period of time, he does not as a rule make an iron-clad agreement as to the stories from which these productions are to be filmed. In a broad sense, of course, it is always understood that the star under contract must not be placed in a vehicle too foreign to the type that has made him or her popular with the public.

The big cry from the studios has always been and always will be, "Give us something new." Critics, of course, are prone to laugh derisively when they are told of this. They point scornfully to a long list of screen dramas that so closely resemble big successes that have preceded them as almost to make one think that the favorite game of scenario editors is follow the leader. No one resents this imputation more than the scenario editor himself, for the scenario editor, contrary to popular belief, is not a blase, under-educated person incapable of taking the initiative, but is—in all the reputable studios at least—a sincere, experienced, hard-working individual who knows a good story when he sees one, but whose frequent and just complaint is that he rarely sees one. One of the best judges of scripts in America informed me but recently that there is a dire dearth of really original well-constructed photoplays, and

that any worth-while script that came to his studio would be snapped up so quickly that the offer would be made by telegraph.

"What I mean by a worth-while script," this same man went on, "is a story based upon an elemental theme, containing some original ideas, treated in a novel manner, and built up into proper shape for picturization. I am constantly forced to reject stories because they fall short in one of those vital, fundamental points. If the theme is acceptable, it seems that the plot has to be hackneyed and mechanical. Or, as often happens, the writer persists in injecting into an otherwise good plot a mass of propaganda attacking some race, class, or creed, or indorsing some movement that would not appeal to the average spectator. I find also that most writers construct their dramas in haste, with the idea that a scenario is something which anybody can dash off in leisure moments; in fact, a large number of writers who would not think of attempting to create a novel or a stage play in less than three to six months, consider that they have wasted time if they spend more than a week upon a film story for which they expect to receive a check as large as the average novel would bring them. Last, but not least, photoplay writers persist in flooding my scenario department with a mass of stories that are nothing but poor imitations of the season's big success. Is it any wonder that at times we are forced, in desperation, to buy stories that do not come up to our ideals, and that in consequence we are often unjustly accused of being afraid to branch out on new lines."

THE foregoing statement, I believe, very aptly describes the present situation in the motion-picture world. And whenever I hear one of the ubiquitous critics of the screen lampooning the poor producer, I feel

like inviting him to take a trip with me to one of the studios, and to tell the scenario editor, whom he mercilessly attacks, just what he should do in the matter. Destructive criticism will never advance the art of the motion picture. It is far easier to tell the producer what not to do than it is to tell him what he should do; and in case one does tell him what he should do, it is even harder to help him do it. If the critics who decry the type of stories being produced at present would sit down to their typewriters and turn out a few of the ideal stories which they claim are necessary to successful art, they would then have some excuse for cluttering the mails with their vapid utterances.

The great hope of the movies is the large number of sincere students who are mastering screen technique. As Rupert Hughes said recently, new authors with new stories and new ideas are vitally needed in the movies. Untrammelled by the chains of custom, having the courage of youth, and approaching the photodrama with the utmost sincerity, the coming screen writer will undoubtedly do more to lift the motion picture to a higher plane than all the frowning critics in the world.

Meanwhile, of course, the producer must have stories. And though they are constantly searching for something new and "big," these stories naturally fall into certain broad divisions which it may be worth while to mention.

Since there are more ingenue stars than any other type, it is natural that the photoplay written for an ingenue lead is bound to have the best chance of finding a buyer. At the present time, there are some forty-two girl stars in and around Hollywood, for whom producers must constantly buy material. As practically all of these stars appear in from six to twelve stories annually, it may readily be seen that any really worthwhile photoplay, preferably a comedy drama or society drama, that will serve them as a vehicle, has an excellent chance to find its way to the screen.

Second in popularity with the producers is the dramatic story with a male lead. Such dramas, however, should as a rule not be too heavy and should contain carefully worked-out comedy relief. In view of the

present censorship situation, it is hardly necessary for me to point out that any morbid, objectionable material should be avoided by the writer. The same advice applies to the emotional drama with a feminine lead, the market for which, however, is somewhat limited.

There is a tendency at the present time toward somewhat melodramatic costume pictures, as the public seems of late to have shown a strong liking for this type of film. However, the wise photodramatist will not spend too much time in building such stories. The American public is very fickle, and undoubtedly will not welcome this variety of play indefinitely. In this connection, also allow me to point out that the writer of photoplays, if he does attempt a costume drama, should strive for originality and be very careful to avoid anything that might be termed an imitation of "Passion," "The Three Musketeers," "Orphans of the Storm," and other successes of the same character.

Of course, we shall always have with us the Western story—virile, outdoor drama in which physical action predominates. There are some fifteen stars making and buying stories along these lines at the present time. It should be kept in mind, however, that producers are trying to avoid the conventional old-west melodrama, which has been verily "done to death," and that a Western story must be as carefully written as any other kind of photoplay. Undoubtedly it is a difficult matter to achieve originality in a Western story. Possibly this may best be done by novelty of characterization, since there are few situations and variations thereof, suitable to outdoor stars, that have not been screened.

A large number of two-reel comedies are being produced in the Hollywood studios, but although a few companies purchase stories of this type, the majority of them buy no material from outside writers. Consequently, unless you have a comedy that you "just must write," it is best to confine your efforts to the five-reel photoplay.

**T**O sum it up, the producers are looking for "good" stories. While definition of the word "good" may vary with the individual producer to some extent, there are

certain things upon which they would all unite. Styles may come and styles may go, a certain kind of picture is popular today, and tomorrow is taboo. One "Miracle Man" brings forth a dozen imitations, all containing a miracle man or the element of faith healing, but none is so successful as the first. One reason is, the element of novelty is gone, but the main reason is that the imitators have failed to analyze just what made the play successful, and have copied only the most outstanding feature.

The thing to do is first to get an idea big enough to support a story. See that your theme is elemental. All human beings respond to two fundamental instincts—self-preservation and love. Your photoplay

may deal with physical dangers or with the struggles of the hero in the business world, but it should be a contest that involves his very existence. Your love interest may be mother-love, father-love, or the love of man and woman. When you have determined just what the conflict is, then build in strong dramatic situations. Real people in a real conflict will create heart interest, which is the big motif in any successful story. If you can add to these fundamentals some element of novelty, something that makes your story seem "new," all the better. And you may be sure, when you have written a real story, that it is going to "get across" regardless of what the popular "mode" in pictures is at the time.

## Seeking the Plot-Idea

*Don't Take Your Plots from Newspapers; the Notebook Habit Is Frequently Overdone—Third Article in the Conscious Evolution Series*

By David Raffelock

"**N**OTHING that actually occurs is of the slightest importance" is Oscar Wilde's aphorism concerning art and fiction. An overstatement, according to most persons, but some such radical precept is necessary to offset an equally generalized maxim of a large number of present-day fictional advisors.

These latter urge the plot-seeker to turn to the newspapers and to his ever-present notebook and therein find adequate material for any kind of story. I do not know who first advised the story-writer to search the newspaper for his subject-matter, nor who preceded the estimable Stevenson in advising the constant use of a notebook. To my mind, the newspaper is for the author a vat of insipid incidents possessive of as much "kick" as a meal of predigested cereals, and the notebook often becomes a narcotic, productive of lethargy of thought and will.

The novice almost inevitably resorts to the newspaper for his plot-idea and it is time that teachers' propaganda should be

directed upon a more reliable source. The author who is eager to create art is hopelessly lost when he begins to seek life in the journals. The practical "business" writer fares little better wandering through columns of trite, obvious, interest-exhausted stories. To write of life, the author should go direct to the source, for as Leonardo da Vinci advised, "the artist should be the son, not the grandson of nature."

What are the results of finding plot-ideas in the newspapers? Following the popular advice, I take my evening newspaper and search the "where-to-find-them" places—news columns, classified advertisements, and headlines. The best plot-germs I find are the following:

Negro servant to be grilled in murder mystery.  
Aged woman's after-dinner smoke costs her life.  
Eagle kills soldier in battle on mountain pass.  
Stranded in Denver. Will work at anything within the law.

In the foregoing I have avoided the most trite and commonplace, yet the result ob-

tained would satisfy only the least critical. The plot-germs given fall into one or more of the following faults:

Most newspaper plots are *trite*, for either the facts become well known to the general public, or the authors who assiduously follow the news columns for their study of life fall upon these items, swamping the editors with stories based on the same ideas, as hundreds of like-patterned hats are unloaded upon crowding women shoppers at a bargain sale.

A large number of news items are a *repetition* of the same situations, involving only different names and localities. In the newspapers, these stories deal with actual people in whom a number of others of the locality are always interested. The novice, misled by specious advice, sometimes mistakes this purely local interest for general interest and weaves the incidents into a story that has almost no chance of artistic or commercial success.

A third sin is *untimeliness*. As soon as a sensational news story fills the front page of the journals, someone remarks what a good subject for a novel or the like it would make. Possibly so—should the author have written his imaginative story before the actual occurrence. Would magazine readers or editors be interested in a fictional rehash of any one of the sensational stories now making lurid the "jazz" press? Two or three popular magazines were printing serial stories dealing with life at Hollywood at the time or soon after the sensational Arbuckle case; but editors of these magazines declared that the stories had been purchased before Hollywood began to attract the attention of the world's scandal-lovers. It is doubtful if any author could today sell a story based upon conditions at the California movie colony.

The notebook habit is not to be condemned, but too much has been assumed for it.

Instead of becoming a well-kept storehouse of ideas and incipient plots, the notebook sometimes becomes a burial ground. It is easy to jot down some incident, character or setting that appeals at the moment, then ever after to neglect what might be a fine nucleus for a story. An author told me he found it very difficult to arouse any interest in his note-filled books. He would

rather puzzle out a new and possibly inferior plot than plod through a heap of notes. In a moment of leisure and weakness he did hunt up one of his books, and to his surprise found many good plot-suggestions, but in such fragmentary form that he had forgotten the significance of most of them.

I do not discourage the use of the notebook, but I do want to urge a conscious understanding of its purpose. The notebook would be of greater value if the author were more discriminate in making it serve him. This can be done by classifying the material gathered so that ready reference to it can be made. Then the notes do not become lifeless jottings. Each writer can work out for himself a practicable use of his notes and his own system of classification.

Notes need not be gathered from the newspapers, for every writer can find within himself first-hand plot-germs that are superior to and more original than almost any plot to be found in the newspapers.

Two kinds of writers are easily distinguishable—those wishing to create artistic stories and the authors who are in the business of creating salable fiction. The first of these will not be troubled greatly by subject-matter, for they are impelled by that which is vital to them. The other class are more in need of suggestions, for with them it is necessary to invent mechanical creations.

The tools for inventing are Exaggeration, Paradox, the Apparently Impossible, and the New Twist. These terms are given, not as something original—authors are always seeking plots that incorporate these elements—but to suggest a feasible and ever-new method of making use of them at first hand by consciously understanding the device.

First, let it be clear that the present writer does not desire to place invention above self-expression. No matter what the purpose of the author may be, if he can write a story based upon a plot that takes birth from some inner urge, by all means let it be that. But when this propagation acts slowly or fails to function, artificial means may be called to the rescue.

Exaggeration, Paradox, the Apparently Impossible, and the New Twist, it may be repeated, are among the most important artificial devices to which the author may resort.

Following are plot-germs suggested by nothing more than the key-word.

#### PARADOX

A beautiful woman who wishes to be ugly.

Strong man envies a weakling.

Ambitious young man who refuses an advancement.

A great fighter who won't fight.

An exquisitely beautiful home among negro shanties.

#### EXAGGERATION

A humorous Irishman who is king of an African tribe.

A fabulous country where the national hymn is written in jazz music and popular songs are taught in the schools.

A man of almost supernatural mental power who can have weird influence on others.

A hundred clocks of various kinds always ticking, affect the impressionable clocksmith.

#### THE APPARENTLY IMPOSSIBLE

A man who is shot but does not appear to be injured.

A prisoner escapes from a room in which there are no doors, windows, or openings of any kind.

A large stone house is seen by several persons to vanish at times.

#### THE NEW TWIST

Man who sets out to succeed in business, beginning as a clerk, opens a school for salesmen when he fails.

Rivals for the same girl decide not to follow other rival's methods, but to help each other win the girl. She marries a third man.

A shop that is haunted.

With any of the foregoing plot-germs to work on, the author need but use his in-

genuity to write an intensely interesting story.

To solve these puzzling plot-germs the author must develop them according to the responses aroused in the prospective reader. The paradox plot-germs should answer the question, "Why?"—exaggeration, "What is to come from this?"—the apparently impossible, "How?"—the new twist should arouse certain expectations in order to gain a surprise. The last example given under the fourth classification owes its place there inasmuch as a usual story atmosphere, that of a haunted house, is applied to a shop. This device can be used effectively by transferring similar situations to unexpected places, or by treating any old theme in a new way.

The author has a prolific field—the entire world of thought and experience—to draw upon for materials. He should get as much as possible at first hand from within himself. When the author turns to the printed page for plot-germs, let it be not to other fiction or the newspapers, but to articles and books of informative character—travel, science, philosophy, and the like—where he may gain material that can be better molded with the stamp of his individuality.

The use of notebooks is all right if the writer makes use of what he accumulates. There is, however, little necessity for him to turn to the rehash of the obvious which the daily press affords. The author can exploit himself, his friends, and all things with which he is well acquainted to secure plots that are interesting, stimulating, and vital.

## Similitude

**H**UGH O'NEILL, brilliant journalist and author, has, as all Denver knows, gone blind. His wife, through her reading, keeps him in touch with literary movements. The other day Mrs. O'Neill announced a book of Amy Lowell verse. She read a bit, Hugh listening, through the

darkness. As her voice dropped, Hugh, after some period of turning it over in his mind, said of it:

"Well, that seems to be about on a par with all of the vers libre."

"But wait," said Mrs. O'Neill. "That wasn't a poem; it was the index."

# Writing the Short Editorial

By Frank Dorrance Hopley

SINCE the advent of the twentieth century there has arisen a demand for briefness, in many directions, which has eclipsed and put to flight many of the traditions and customs of a decade ago. Today, the short-skirted and short-haired woman is much in evidence. The little, short-sleeved stenographer with her powdered face, still in her teens, swarms the streets of the business section at lunch hour. Magazines are filled with advertisements of "short-cuts" to wealth; to knowledge; even to health. Some editors state that they want *short* short-stories, with which to regale their readers who have not the time to read a tale of ordinary length.

In the journalistic world, the long, prosy editorial, which our fathers were wont to read during the winter evenings, is now, with hardly an exception, a thing of the past. Even the discussion of such an important proposition as the disarmament of nations must not take up more than a column.

The demand for a new breed of editorial has come. One which has been denominated by some as "inspirational." Short, pithy, full of meat. One in which an incident is told, from which a lesson may be drawn, not pointedly but in a subtle manner. Many magazines and weekly and daily periodicals publish this class of editorial, and the demand is increasing.

Where can the material for these be found? Everywhere. It may be in a newspaper article, a single item; a story told on the stage; an incident seen at the movies; an epigram, a verse. But concrete cases are better than generalities. This is how the writer of this article got some of the ideas for his editorials:

One day on his calendar pad was the verse:

"Every day is a fresh beginning;  
Every day is the world made new."

A little thought, and then an editorial was written which started:

## BEGIN EACH DAY ANEW

A prominent business man, who always seemed fresh and full of vim and vigor, was asked one day how he managed to keep himself in such good physical and mental condition. His reply is worth remembering:

"I retire from business every night when I leave the office," he said, "and begin business afresh every morning."

In other words, he meant that he did not allow the cares and worries of business to stand over him as a menace when the day's work was done.

Then followed some 300 words, and then the final paragraph clinching the argument:

Don't let the clouds of today reach over and make tomorrow a day of gloom. Today you may have passed through an unpleasant experience. You may have been hurt by an acquaintance, wounded by some one you considered your friend. Don't let that cause you to be cast down. When you retire, close your eyes and say to yourself, "Tomorrow will be a new day; I shall awake upon a world made new."

A company of the Salvation Army came down the street singing. One of the men was lustily beating a big bass drum. The drum had been patched, and made a hollow sound. It gave the writer an idea which resulted in the editorial:

## CONSIDER THE BASS DRUM

In the first place, it is hollow; it contains nothing but air. It makes a tremendous noise, but it never gets anywhere. And it doesn't even make a noise unless some outside force compels it to.

A great many people are like the bass drum. You know them well. You met one today. He is full of air. He makes a great noise; sometimes he nearly deafens you with his booming, but in the end what does it amount to?

Then a recital of the different kinds of bass drums a person may meet during a business day—and the final sentences:

The world today is full of big bass drums. Their booming is deafening. It shuts out the music of laughing children and singing maidens. On account of the noise of the big bass drums you cannot hear the sweet melody of life, which should fill your soul.

But don't be discouraged. Remember that if you beat a bass drum hard enough it will burst, and forever afterward there will be peace and quiet.

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We wouldn't like to start anything, but—"a word to the wise."

Just one more example. A young man told the writer that he had been late at the office that morning, because he had forgotten to wind his clock and the alarm didn't go off as usual. This did not require much thinking out—the editorial almost wrote itself:

### **THE ALARM-CLOCK HABIT**

A young man who always depended upon an alarm clock to awaken him in the morning, one night forgot to wind it. In consequence of this he overslept and missed an important appointment.

"It was all on account of the alarm clock," he said to his friend when relating the incident. "No," rejoined the other, "it was because you depended upon the alarm clock and not yourself."

There are many people, both men and women, who have the alarm-clock habit. They do not like to think for themselves.

\* \* \*

It is a splendid thing to think for yourself. Try it for a week and see how it turns out. Let each day of the seven be a day of "derring-do." Relegate the alarm clock of your mentality to the dust heap of failures to be found all along the road of life. Look up, and get your time from the sun, and let its rays guide you, and at the end of the week you will have forever done with the alarm-clock habit.

In regard to markets—they are many, but they must be gone after energetically. Read all the periodicals you can, monthly, weekly, daily. Make a list of those who run this class of editorial, also of those who don't. The writer one day saw a copy of *The Dearborn Independent*, Henry Ford's paper. In it were several of these inspirational editorials, among others. A number of editorials were immediately despatched to the editor of that periodical. They didn't come back, but a check did. More manuscripts were sent and they too were not returned. For more than a year the writer has contributed an editorial a week (some-

times two and three) to this publication, and the pay is good.

This scheme has been worked with other periodicals. Make a list of those that run this sort of article, and submit some of yours to them. Also make a list of those that do not print inspirational stuff, and send them some. Tell them that you notice that they do not use this class of matter, but that you believe they should, and that you will be glad to supply them with short, snappy articles, of any length they desire.

Many of these will come back, some without even a rejection slip, but some will stick. In time, if you keep at it, you will be kept busy. Go to it.

## Here and There

By John Neil O'Brien

The Fordney Tariff schedule on books has created a storm of discussion in publishing and literary circles. The New York *Evening Post* sums up the objections to it as follows:

"The amount of the general duty would be raised not merely to the old 25 per cent level, but, thanks to the American valuation section, in many instances high beyond it—to 30 or 35 per cent. This increase would wholly disrupt the long-established co-operative arrangement between American and British publishers to which we owe the possibility of the publication of many scholarly books of limited demand and many series of books upon which British and American authors have collaborated. It would thus injure no fewer than 175,000,000 English-reading people throughout the world."

\* \* \*

The \$1000 Hart, Schaffner and Marx prize for the best essay on economics was won by Miss Hazel Kyrk, formerly statistician with the American shipping board in London. Her theme was "The Theory of Consumption." Second prize, \$500, went to Charles Stillman Morgan, economist in the Bureau of Valuation, Interstate Commerce Commission, Washington. Miss Mollie Roy Carroll, associate professor of social science in Goucher College, Baltimore, received honorable mention.

The identity of E. J. Rath, author of a long list of published books and serials, has been revealed to the public by the Knickerbocker Theater disaster, Washington. E. J. Rath was the pen name of Mrs. Edith Brainerd of Brooklyn, who, with her husband, C. C. Brainerd, was killed in the catastrophe.

\* \* \*

Have you noticed that some scenario editors who buy movie rights to stories and then mishandle the plots so that their own fathers wouldn't recognize them, are having the decency to announce that the offering they are presenting on the screen was "suggested by" Fannie Hurst's "Star Dust," etc.? This is certainly no more than fair to the author, when the scenario writer leaves only a suggestion of the original story in the screen version. Besides, it would let the author down easy with the public by putting the blame where it ought to rest, on the shoulders of the scenario writer.

\* \* \*

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# "Kenneth to the Rescue"

## *Difficult Mystery Situation Stimulates Best Efforts of Plot Builders in February Contest*

**A**PPARENTLY they can't come too hard for our readers. The contest editor thought he had devised a plot problem for February which would "stump" everybody, but the response, instead of being smaller than for former contests, was heavier by a good many entries. Considerably more than a hundred solutions were submitted. Many of them displayed surprising ingenuity.

Along with letters recently received by the contest editor commenting on his rotten judgment have been several asking anxiously if the "wit-sharpeners" are to be carried as a regular feature of this magazine. They are—at least while their popularity continues—even though the effort to decide the monthly contest nearly unbalances the afore-said C. E.'s mind, precipitates heated disputes between members of the editorial staff who are called in for consultation, and threatens to disrupt our home life. If the contest editor's wife approves one out of three of his selections, he considers that he has unusual support.

This month, a good many contestants explained the incident which Kenneth witnessed by disclosing that Mary was acting a part in a movie thriller. Most of these solutions had to be ruled out, because movie shots aren't taken in office buildings. Several worked out the mystery by means of doubles—Mary had a twin sister. This device isn't in very satisfactory repute with editors. In a few outlines, what Kenneth saw was a reflection in a mirror, or on the opposite window-pane; but that is asking us to accept a good deal. Some offered telepathic explanations—Kenneth had received a "projection" of Mary's call for help upon his consciousness. The contest editor felt that occultism made the solution too simple.

Several ingenious solutions were rejected because they didn't tell a story—they were mere explanations, involving no action that could be developed before the eyes of the reader.

This was the February problem:

*Kenneth Watts, a young architect, glances up from his drafting board in a large office building to a window across the court, through which he has frequently observed an attractive girl stenographer, who occupies what seems to be an inner office, alone. To his horror, he discovers her in the act of struggling with two men, who quickly overpower her and drag her from the room. Without pausing for the elevator, Kenneth plunges down four flights of stairs, rushes into the adjoining building, locates the brokerage office where the girl works, and tells what he has seen. His story is greeted with incredulity. The manager of the brokerage office tells him that Mary Kelly, the stenographer, left the Saturday previous on her vacation. A phone call to her boarding place brings the further information that she was known to have departed by train for a distant resort. No one saw the two men and girl leave the office or the building. Kenneth is puzzled, but not convinced that his eyes played him false. He believes the girl is in trouble and determines to solve the mystery.*

First prize went to Miss Cecil Henderson of 202 G Street, Northwest, Miami, Okla. Her solution gave us a creepy feeling, but in our judgment it has the others distanced for originality.

### *First Prize Winner*

#### THE AGE OF CHIVALRY

Kenneth does not go back to his office, but finds Mary's boarding house. The girl's taking a mid-winter vacation puzzles him. He obtains the address of Mary's destination from the landlady—a country home—and starts out in his car.

Reaching the farm after dark, he decides not to knock, as that would only warn Mary's captors. Finding the door unlocked, he steps into the semi-darkness of a hallway. At one side, light is visible through drawn curtains. Cautiously peeping in, he sees the two men who had struggled with Mary.

"I wish Harris would come," one is saying. "Is Mary asleep?"

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"Yes—up-stairs."

Kenneth softly climbs the stairway and opens first door. Inside the room Mary lies, asleep, on a bed.

He picks Mary up. In the dim light her face has an odd appearance, but Kenneth stops not to consider why.

In the hall he is confronted by the two abductors, with whom there is now a third man. The latter Kenneth recognizes as Dr. Harris, an old acquaintance.

Kenneth tells the doctor the whole story. One of the strangers explains that they are Mary's brothers, and that while Mary was ill and delirious she had slipped away to the office, and that they were compelled to force her to return.

Kenneth is still incredulous, and inquires why the men at the office refused to admit that Mary had been there.

"Because," explains one of the brothers, "Mary is ill with the smallpox, and the whole office force would have been quarantined."

Convinced, Kenneth turns to leave, but Dr. Harris lays a hand upon his shoulder:

"Hold on, young man. You have been exposed to the disease, so you are under quarantine and cannot leave this house!"

Mrs. Dell Deloe Orndorff of 818 Delaware Street, Denver, Colo., sent in the solution that was selected for second place. In several respects, it was a typical solution, but with the details handled a little more plausibly and effectively than in others which involved similar development.

*Second Prize Winner*

### **BREAKING THE BROKERS**

Kenneth suspects the broker of lying. Not satisfied with phone call, he calls at boarding place—interviews Mary's roommate. She substantiates broker's tale—she saw Mary off on train herself. Kenneth ascertains Mary's destination—telegram states she has never arrived!

Baffled, Kenneth returns to office building—reconnoiters after business hours—offices closed. Makes unsuccessful attempt to peer through partially open transom. Leans against door of suite opposite hall—puzzled—hears faint tapping. Sounds like Morse code. Kenneth does not understand telegraphy, but suspects it may be Mary signaling.

Transom open—Kenneth crawls through—finds Mary bound and gagged—releases her. Mary only stops to gasp, "Police headquarters!" They dash out of building—into taxi—to police headquarters.

Enter high-powered car with officers—make for Traveler's Hotel. Just in time—broker and com-

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panions entering powerful car—with traveling bags. Wild chase through night follows—shots exchanged. Man driving pursued car wounded—car plunges over embankment, killing one man—others captured by officers.

"That ends the brainiest bunch of swindlers in America!" exclaims Mary. Explains to Kenneth—she is in Secret Service.

Obtained position as private secretary in bogus broker's office. Brokerage a cloak for nefarious swindle game carried on in suite across hall. Broker, suspicious of Mary, sent her on vacation—intending to pull big deal and disappear.

Mary doubled on tracks—kept crooks under espionage—entered inner office with private key—listened—overheard plot to pull big deal—leave that night. Mary suddenly sneezed, betraying self. Overpowered—dragged to suite across hall—gagged, bound with hands behind her to heavy office chair.

Mary small but mighty—loosened one hand partially—groping fingers aimlessly unscrewed nut underneath chair. Hearing someone at door, tapped message with nut against chair.

That's all, except Mary claims big reward—Kenneth claims little reward—Mary!

Third prize went to Alfred H. Pope of Lake George, Colo.

#### Third Prize Winner

After leaving the office building, Kenneth Watts rushes off to police headquarters to report what he saw and beg their help. Detectives are sent out to find possible clues.

That evening Kenneth has an appointment with a particular chum of his, Dr. Carroll, and two young ladies, at six o'clock dinner.

While at dinner, Kenneth tells his friends what he saw taking place in the building across the court, and the mystery attached to it by reason of no one in the building having heard the noise of a struggle or seen two men and a woman leave any office either by elevator or stairway.

The two young ladies are horrified; the doctor says nothing.

The dinner ended, Kenneth apologizes for having to leave his friends and rush off, but he has an appointment with the Chief that evening.

The two girls dropped at their respective homes,

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Editor of The Student Writer

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Denver, Colo.

the doctor stops at his office on the way to take Kenneth to police headquarters.

The doctor wishes to re-fill his pocket medicine case from a large stationary one in his inner office. He discovers something wrong, looks puzzled, examines the bottles carefully, and then finishes filling his pocket case.

The doctor and Kenneth arrive at police headquarters.

"Chief," says Dr. Carroll, "I'm to blame for the mystery that you and Kenneth are trying to solve. Kenneth came to me last night for advice; I was in a great hurry and gave him some tablets, one of which was to be taken the first thing this morning. I have just discovered that I gave Kenneth morphine tablets instead of strychnia as I intended doing.

"What Kenneth saw, or thought he saw, was an hallucination due entirely to a large dose of the drug."

This outline by Mr. Pope was not dissimilar from solutions offered by others, in which Kenneth discovered that it was all a dream. Editors ordinarily do not care for dream solutions. However, the dream is accounted for ingeniously in this case, and the synopsis tells a story. The defect is that the reader can't be sure that the drug would have had such an effect.

The mystery situation that formed the basis of the contest which just closed

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proved so popular that another mystery has been devised for the March contest. Here it is.

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**PROBLEM:** In not to exceed 300 words, work out this plot situation to an effective conclusion.

For the best development submitted a prize of \$5.00 will be given; for the second best, a prize of \$3.00, and for the third best a prize of \$2.00. Winning outlines will be published in the April issue.

**CONDITIONS:** The plot outline as completed must contain not more than 300 words, exclusive of the original problem. The outline must be legibly typed or written. It will be returned only by special request, when accompanied by stamped envelope for that purpose.

Manuscripts *must be received* by the 15th of the month for which the contest is dated. Address Contest Editor, THE STUDENT WRITER, 1835 Champa Street, Denver, Colo.

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## The Editor Literary Bureau

Criticism and Revision  
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For more than twenty years this organization has been helping writers to perfect and make salable their work. It was begun by Mr. James Knapp Reeve, who for more than half this period had it under his exclusive direction, and hundreds of letters in our files testify to the direct help given. Mr. Reeve has now resumed his work and will give it his exclusive attention, and all manuscripts submitted will be read and reported upon by him personally.

The aim always will be to give constructive criticism; to avoid the beaten tracks; to analyze each manuscript, and to find not only its weak points, but as well all that is of value. In almost every manuscript there is something of good; it may be the plot only (if a story), or the characterization, or the setting, or the style. However imperfect it may be technically, there is almost always something upon which to build, enough to warrant saving it from the waste basket.

Schedule of Prices for reading, criticism and advice regarding revision and sale.  
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For a manuscript of more than 40,000 words, the fee is \$20.00 plus \$.40 for each thousand words over 40,000; that is, the fee for a manuscript containing 84,000 words will be \$20.00 plus \$17.60, or \$37.60.

Poetry criticisms are at the rate of \$1.50 for one, two, or three poems of a total between 10 and 50 lines, and \$3.00 for one, two, or three poems of a total between 50 and 100 lines.

Typing of manuscripts, \$.50 a thousand words. With carbon copy, 75 cents.

Manuscripts for the Editor Literary Bureau should in future be sent direct to Mr. Reeve, addressed as below,

**\*James Knapp Reeve**  
**Franklin, Ohio**

\*Founder and former editor of The Editor.  
Correspondence invited.

## The Literary Market

(Continued from page 3)

*The Malteaser*, Grinnell, Iowa, terming itself the "Judge" of midwestern wit, is published by the Grinnell chapter, Sigma Delta Chi. Concerning the rates it pays for material, Harold N. Swanson, editor, writes: "Frankly, we have just been placed on a national basis, at a time when every periodical is undergoing some financial difficulties, and we cannot buy more than present needs demand. The group of midwestern writers who founded this magazine are keeping us fairly well supplied with material. But we are glad to see outside things. We are overloaded with verse, especially limericks (for which we have been paying one dollar). We get a great deal of fair stuff which we like to hold for filler, but when the unusual comes—we want to pay what's fair."

*The Wave*, a new magazine launched in Chicago, is not paying for material at present, writes Vincent Starrett, editor. The editor should be addressed at 641 N. Mayfield Avenue. *The Muster-book*, issued from 2103 N. Halsted Street, is an occasional periodical issued from time to time for the publication of "fresh and significant work of contemporary artists," and payment for its material is made only by a share in the profits.

*Boy's Life*, 200 Fifth Avenue, New York, is particularly anxious to secure inspirational articles, stating that these are the hardest type of articles to get. Rates of payment are about 1 cent a word.

*Mother's Magazine*, 180 N. Wabash Street, Chicago, which combined a few months ago with *Home Life*, is reported to have suspended publication.

The special need of *Boy's World*, Elgin, Ill., just now is for short constructive and scientific articles, especially those with illustrations.

*Longmans, Green & Co.*, book publishers, have moved from 443 Fourth Avenue to 55 Fifth Avenue, New York.

*The Pantheon Pictures Corporation*, Port Henry, N. Y., is said by contributors to be very slow in reporting upon manuscripts submitted for consideration to the scenario department.

*Royal Feature Service*, Box 525, Cleveland, Ohio, John W. Roy, general manager, is reported by a contributor to be slow in carrying out arrangements with regard to material accepted for syndication. It recently asked for features to be used in series form in daily, semi-weekly, and weekly installments. Its offer for certain accepted material was a "fifty-fifty" share with the author of the receipts from syndication of his work.

(Continued on page 30)

## Authors—Just the Thing



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Do not get angry when your half-baked effusions are returned repeatedly with the regular insulting polite rejection slip, Form 648-B. There's a reason. Must you forever be scourged with the lash of Egotism? Why should you, a mere atom in the squirming mass, think you can direct the course of the world without serving your apprenticeship? Is no credit due those who have made the grade? Think!

Keep at it steadily and continuously. Shall Sloth, astride your over-willing shoulders like an old man of the sea, keep you from attaining what is perhaps destined to be your just reward? Work!

Plug the sunshine game and you will pull through the mud; let pessimism get a toe-hold on you and you will have to phone for the service car. Grab a grin and smear it all over your countenance, saturate your system in it and let it ooze out of your finger tips, and you will find that it will oil up the old typewriter wonderfully. The public is fed up on buckets of blood, subdued groans, rattling sabers, loud curses, convulsive sobs and pavements reeking with the tears shed by battalions of wronged and presumably attractive females of tender years. You get a better view of the sky when going up a hill than when coasting down. If you make it you will have the satisfaction of knowing that even if your gas was low you went up backwards—but you went up anyhow. Any boob can come down a hill, only some do it better than others. Some can stand prosperity and keep to the road; others lose their heads and go in the ditch.

*Some time ago we printed an article entitled UNRECOGNIZED GENIUS, wherein some sympathy was displayed for struggling creative effort. We will soon print another UNRECOGNIZABLE GENIUS, which will indicate that editors, as a class, are more to be pitied than bawled out. Personally, we are as meek as a meadow full of lambs, but when we received a letter from a bumptious young Socrates to the effect that our stuff was rotten and we had better turn the editorial chair over to him and go out and hustle ads and "we will see the breaking-down of a New and Successful Magazine," we got mad and wrote a yarn about it. Want a copy? It will be sent on request.*

We are running a short-story contest. We started the story. You can finish it and win \$100 if your ending is the best. We are there with the helping hand, but only those who are willing to pump up tires may ride. We are only a kid but we are exceeding the speed limit on Circulation Highway, and not a cop in sight. New, ambitious writers, hacks, irvincobbs, poets, song hounds, ink wasters and stamp squanderers welcomed. Climb aboard and hang on to your hats. Dangerous curve ahead!

## THE BLACK KNIGHT

HORACE THOMSON AYRES, Editor

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P. S. THE STUDENT WRITER is our mutual friend—mention it.

# The Student Writer's Handy Market List

## for Literary Workers

March, 1922

Published quarterly as an integral part of The Student Writer.

Sixth Edition

The classification of magazine and periodical markets as published in former editions of THE HANDY MARKET LIST has been greatly broadened with this issue. In addition to giving the name and address of each periodical, corrected up to date of going to press, with a brief indication of the type of material used, the directory now gives a concise statement of rates and methods of payment of the various publications. The classification is as perfect as we can make it with our present information. The publishers are always glad to have errors or additional data brought to their attention.

When the term "first-class rates" is used, it implies an average payment for literary material of two cents a word or better; "good rates" implies an average of one cent a word or better; "highest rates" are credited to magazines known to pay from five to ten cents a word or better, though they may on occasion pay less; "fair rates" are attributed to publications paying probably lower than one cent a word, but averaging well with other publications in the same field. These designations are used for magazines concerning which information at our disposal is somewhat variable.

### ABBREVIATIONS EMPLOYED.

Acc.—Pays on acceptance.  
Agr.—Agricultural.  
Com.—Comment on public affairs, etc.  
Ed.—Educational.  
Gen. Misc.—General miscellany, including short-

stories, serials, verse, informative articles, essays, personality sketches, etc.  
Household Misc.—General miscellany with fashions, cooking, and wom-

en's interests predominating.  
Juv.—Juvenile.  
Misc.—Miscellany.  
Nov.—Novelettes.  
Pub.—Pays on publication.  
Rel.—Religious.

Rev.—Reviews of general affairs, art, books, politics, economics, etc.  
Ser.—Serials.  
SS.—Short-stories.  
Tr. Jour.—Trade Journal  
Vs.—Verse.

### LIST A

**LEADING GENERAL MARKETS.** Standard, literary, household and a few class periodicals which are understood to pay rates of about 1 cent a word and upward, on acceptance.

Rates Per Word  
and Method of  
Payment

Ace-High (SS., Nov., Ser.), 799 Broadway, New York.	(1 cent up, Acc.)
Action Stories (SS., Nov.), 41 Union Square, New York.	(1 cent, Acc. & Pub.)
Adventure (SS., Ser., Vs.), Spring and Macdougall Sts., New York.	(1 cent up, Acc.)
Ainslee's Magazine (SS., Ser., Vs.), 79 7th Ave., New York.	(1 cent up, Acc.)
American Magazine (Gen. Misc.), 381 4th Ave., New York.	(First-class rates, Acc.)
Argosy All-Story Magazine (SS., Ser., Vs.), 280 Broadway, New York.	(1 cent up, Acc.)
Asia (Oriental Misc.), 627 Lexington Ave., New York.	(First-class rates, Acc.)
Atlantic Monthly (Gen. Misc.), 8 Arlington St., Boston.	(First-class rates, Acc.)
Black Mask, The (Fiction), 25 W. 45th St., New York.	(1 cent up, Acc.)
Blue Book (SS., Nov.), 36 S. State St., Chicago.	(1 cent up, Acc.)
Bookman (book Rev., Com., Misc.), 244 Madison Ave., New York.	
Breezy Stories (SS., Nov., Vs.), 377 4th Ave., New York.	(Up to 1 cent)
Brief Stories Mag. (SS., 600-1800 wds.), Drexel Bldg., Philadelphia.	(½ cent, Acc.)
Century Magazine (Gen. Misc.), 353 4th Ave., New York.	(First-class rates, Acc.)
Collier's Weekly (Gen. Misc.), 416 W. 13th St., New York.	(First-class rates, Acc.)
Cosmopolitan Magazine (Gen. Misc.), 119 W. 40th St., New York.	(Highest rates, Acc.)
Country Gentleman (Agr., SS., Ser., Vs.), Curtis Pub. Co., Philadelphia.	(1 cent, Acc.)
Country Life (Rev., description, etc.), Garden City, L. I., N. Y.	
Countryside Magazine (Agr., Misc.), 334 4th Ave., New York	
Delineator (household Misc.), Spring and Macdougall Sts., New York.	(First-class rates, Acc.)
Designer (household Misc.), 12 Vandam St., New York.	(Good rates, Acc.)
Detective Stories Magazine (SS., Ser.), 79 7th Ave., New York.	(1 cent up, Acc.)
Dial, The (Rev., Vs., SS., Art), 152 W. 13th St., New York.	(Good rates, Acc.)
Double Dealer, The (Gen. Misc.), 204 Baronne St., New Orleans.	(1 cent up, Acc.)
Everybody's (Gen. Misc.), Spring and Macdougall Sts., New York.	(Good rates, Acc.)
Farm and Fireside (Agr. Misc.), 381 4th Ave., New York.	(Good rates, Acc.)
Farmer's Wife (Agr., household Misc.), 61 E. 10th St., St. Paul, Minn.	(1½ cents up, Acc.)
Field and Stream (Outdoor), 25 W. 45th St., New York.	
Follies, The (SS., Nov., skits, Vs.), 25 W. 45th St., New York.	

- Good Housekeeping (household Misc.), 119 W. 40th St., New York. (Highest rates, Acc.)
- Harper's Bazar (women's Misc.), 119 W. 40th St., New York. (First-class rates, Acc.)
- Harper's Monthly (Gen. Misc.), Franklin Square, New York. (First-class rates, Acc.)
- Hearst's Magazine (Gen. Misc.), 119 W. 40th St., New York. (Highest rates, Acc.)
- Holland's Magazine (household Misc.), Dallas, Texas. (Up to 1 cent, Acc.)
- Ladies' Home Journal (household Misc.), Philadelphia. (Highest rates, Acc.)
- Life (Vs., SS., Skits, Jokes), 598 Madison Ave., New York. (First-class rates, Acc.)
- Live Stories (SS., Nov., skits, Vs.), 35 W. 39th St., New York. (1 cent up, Acc.)
- Love Story Magazine (SS., Nov., Ser.), 79 7th Ave., New York. (1 cent up, Acc.)
- McCall's Magazine (household Misc.), 236 W. 37th St., New York. (Good rates, Acc.)
- McClure's (Gen., Misc.), 80 Lafayette St., New York. (Good rates, Acc.)
- Metropolitan Magazine (Gen. Misc.), 432 4th Ave., New York. (First-class rates, Acc.)
- Modern Priscilla (household Misc.), 85 Broad St., Boston. (Good rates, Acc.)
- Munsey (SS., Nov., Ser., Vs.), 280 Broadway, New York. (Good rates, Acc.)
- Nation, The (Com., Rev., Vs.), 20 Vesey St., New York.
- National Geographic Magazine, (travel), Washington, D. C. (First-class rates, Acc.)
- National Pictorial Monthly (SS., Misc.), 113 W. 40th St., N. Y. (2 cents, Acc.)
- New Country Life in America (Agr. and outdoor), Garden City, N. Y. (Good rates, Acc.)
- Open Road, The, (Gen. Misc., Masculine), 248 Boylston St., Boston, 17. (About 1 cent, Acc.)
- Outlook (Com., Rev.), 381 4th Ave., New York. (Good rates, Acc.)
- Outer's Recreation, (outdoor sports), 9 S. Clinton St., Chicago. (Good rates)
- People's Favorite Magazine (SS., Ser.), 79 7th Ave., New York. (1 cent up, Acc.)
- People's Home Journal (household Misc.), 78 Lafayette St., New York. (Good rates, Acc.)
- Personal Efficiency (success stories), 4046 S. Michigan Ave., Chicago. (1 cent, Acc.)
- Photoplay, (photoplay Misc.), 350 N. Clark St., Chicago. (Good rates, Acc.)
- Physical Culture, (health Misc.), 119 W. 40th St., New York. (Good rates, Acc.)
- Pictorial Review (household Misc.), 200 W. 39th St., New York. (Highest rates, Acc.)
- Popular Magazine (SS., Ser., editorials), 79 7th Ave., New York. (Good rates, Acc.)
- Popular Mechanics (Sci., Mech.), 6 N. Michigan Ave., Chicago. (Good rates, Acc.)
- Popular Science Monthly (Sci., Mech.), 225 W. 39th St., New York. (1 cent, Acc.)
- Printer's Ink (advertising), 185 Madison Ave., New York. (2 to 10 cents, Acc.)
- Red Book Magazine (SS., Ser.), 36 S. State St., Chicago. (Good rates, Acc.)
- Review of Reviews (Com., Rev.), 30 Irving Place, New York. (Good rates, Acc.)
- Saturday Evening Post (Gen. Misc.), Independence Square, Philadelphia. (Highest rates, Acc.)
- Scientific American (Sci., Mech.), Woolworth Bldg., New York. (1 cent up, Acc.)
- Screenland (photoplay Misc.), Markham Bldg., Hollywood, Calif. (Up to 3 cents, Acc.)
- Scribner's Magazine (Gen. Misc.), 597 5th Ave., New York. (First-class rates, Acc.)
- Short Stories (SS., Nov.), Garden City, Long Island, N. Y. (1 cent up, Acc.)
- Smart Set (SS., Nov., skits, Vs.), 25 W. 45th St., New York. (1 cent up, Acc.)
- Snappy Stories (SS., Nov., skits, Vs.), 35 W. 39th St., New York. (1 cent up, Acc.)
- Success (inspirational), 1133 Broadway, New York. (Good rates, Acc.)
- Sunset Magazine (Gen. Misc.), San Francisco, Calif. (Good rates, Acc.)
- System (Bus. Misc.), Cass, Huron and Erie Sts., Chicago. (2 cents, Acc.)
- Telling Tales (SS., Nov., Vs., Skits), 799 Broadway, New York. (1 cent up, Acc.)
- Today's Housewife (household Misc.), 461 4th Ave., New York. (1 cent up, Acc.)
- Top Notch (SS., Ser., Vs., Misc.), 79 7th Ave., New York. (1 cent up, Acc.)
- Town Topics (SS., gossip, skits, Vs., society), 2 W. 45th St., New York. (1 cent up, Acc.)
- True-Story Magazine (SS., Ser., experiences), 119 W. 40th St., New York. (First-class rates, Acc.)
- Vanity Fair (gossip, skits, society), 19 W. 44th St., New York. (Good rates, Acc.)
- Vogue (fashions, gossip), 19 W. 44th St., New York. (Good rates, Acc.)
- Wayside Tales (SS., Nov., Ser.), 6 N. Michigan Ave., Chicago. (1 cent, Acc.)
- Western Story Magazine (SS., Ser.), 79 7th Ave., New York. (1 cent up, Acc.)
- Woman's Home Companion (household Misc.), 381 4th Ave., New York. (First-class rates, Acc.)
- Woman's World (household Misc.), 107 So. Clinton St., Chicago. (Good rates, Acc.)
- World's Work (Com., Rev.), Garden City, New York.
- Young's Magazine (SS., Nov., Vs.), 377 4th Ave., New York. (Up to 1 cent, Acc.)

## LIST B

SECONDARY AND INDEFINITE MARKETS. Composed of: (a) Periodicals that pay low rates or pay on publication. (b) Periodicals that pay for very little submitted material. (c) Periodicals of which The Student Writer has not yet been able to secure reliable information concerning their rates of payment and business methods.

- American Poetry Magazine, (Vs.—adult and Juv.), Milwaukee, Wisc.  
 American Woman, (household Misc.), Augusta, Maine. (Low rates)  
 Antiques (for collectors), 683 Atlantic Ave., Boston. (Up to 2 cents, Pub.)  
 Argonaut, (book Rev., Com.), 207 Powell St., San Francisco, Calif.  
 Arts and Decoration, 50 W. 47th St., New York.
- Beauty (beauty hints for women), 175 Duffield St., Brooklyn.  
 Broom (modernist SS., Vs., Crit.), 3 E. 19th St., New York. (1 cent up)
- Chicago Ledger, (SS., Ser.), 500 N. Dearborn St., Chicago. (¼ cent, Acc.)  
 Christian Science Monitor (feature Misc.), Boston. (Space rates, Pub.)  
 Club Fellow and Washington Mirror, (skits), 1 Madison Ave., New York.  
 Comfort, (household Misc.), Augusta, Maine. (Low rates)  
 Contemporary Verse, Logan P. O., Philadelphia. (Pays only in prizes)  
 Current Opinion (Com., Rev.), 50 W. 47th St., New York. (Little market)
- Daily News, The, (SS. under 1500 words, Vs.), Chicago. (½ cent, Acc.)  
 Dearborn Independent, The (Articles, Com., Editorials), Dearborn, Mich.
- Everyday Life, (SS.), Hunter Bldg., Chicago. (Low rates, Acc.)
- Fashionable Dress (SS., Household Misc.), 250 4th Ave., New York.  
 Feminine Review, The (household Misc.), 508 S. Dearborn St., Chicago. (Low rates, Pub.)  
 Film Fun, (movie sketches), 225 5th Ave., New York.  
 Forum, The, (Com., Rev.), 354 4th Ave., New York.  
 Fun Book, The (skits, Vs., jokes), 110 E. 23d St., N. Y. (Good rates)  
 Fur News and Outdoor World, (Trapping and Hunting), 370 7th Ave., N. Y.
- Gentlewoman, (household Misc.), 649 W. 43d St., New York. (½ cent, Pub.)  
 Grit, (Gen. Misc.), Williamsport, Pa. (½ cent, Pub.)
- Home Friend Magazine, (Misc.), 1411 Wyandotte St., Kansas City, Mo. (¼ cent, Pub.)  
 Household Guest, (Family Misc.), 141 W. Ohio St., Chicago. (¼ to ½ cents, Acc.)
- "I Confess" (personal experiences), Room 1515 Masonic Temple, N. Y. (½ cent up, Acc.)  
 Illustrated World, (Sci., Mech.), Drexel Ave. and 58th St., Chicago.  
 Independent, The (Com., Rev., Vs.), 140 Nassau St., N. Y. (1½ cents, Pub.)  
 International Press Bureau, (syndicate), 118 N. LaSalle St., Chicago. (Low rates, Acc.)  
 International Studio, (art), 786 6th Ave., New York.
- Judge (SS., Vs., Skits, Jokes), 627 W. 43d St., New York. (Good rates, Pub.)
- Leslie's Weekly (Gen. Misc.), 627 W. 43d St., New York. (Up to 1 cent, Pub.)  
 Literary Digest, (Com.), 354 4th Ave., New York. (No general market)  
 Living Age, The (Com., Rev.), 8 Arlington St., Boston 17.  
 Los Angeles Times Illustrated Weekly, (SS., Misc.), Los Angeles, Calif. (About ½ cent, Pub.)
- MacLean's Magazine, (Gen. Misc.), 143 University Ave., Toronto, Ont. (½ cent up, Pub.)  
 McClure Newspaper Syndicate, (SS., 1200 wds.), 373 4th Ave., New York. (\$3 per M., Acc.)  
 Measure, The (Vs.), 449 W. 22d St., New York.  
 Midland, The (SS.), Iowa City, Ia. (No payment)  
 Motion Picture Magazine, (photoplay Misc.), 175 Duffield St., Brooklyn.  
 Mystery Magazine, (SS., Nov.), 168 W. 23rd St., New York. (Low rates)
- National Life (Canadian, Misc.), 112 Union Trust Bldg., Toronto. (½ to 1 cent, Pub.)  
 National Magazine, (Gen. Misc., Com.), Boston.  
 National Sportsman, (outdoor sports), 75 Federal St., Boston.  
 Nautilus, (new thought and occult Misc.), Holyoke, Mass. (½ cent, Acc.)  
 New Republic (Com., Rev.), 421 W. 21st St., New York.  
 North American Review (Com., Rev.), 9 E. 37th St., New York.
- Our Dumb Animals, (animal welfare), 180 Longwood Ave., Boston. (Low rates, Acc.)  
 Outdoor Life, (outdoor sports), 1824 Curtis St., Denver, Colo. (Rarely pays cash)  
 Outing, (outdoor sports), 239 4th Ave., New York.  
 Overland Monthly, (Misc.), 257 Minna St., San Francisco.

- Pearson's Magazine, (Com., Rev., Misc.), 57 5th Ave., New York.  
 People's Popular Monthly, (SS., Misc.), Des Moines, Ia.  
 Photodramatist, The (screen writing), I. W. Hellman Bldg., Los Angeles.  
 Poet and Philosopher (Vs., SS., philosophy), 32 Union Square E., N. Y.  
 Poet Lore, (Vs., Rev.), 194 Boylston St., Boston.  
 Poetry, (Vs.), 543 Cass St., Chicago.  
 Poetry Journal, (Vs.), 67 Cornhill St., Boston.  
 Poster, The (advertising), 28 E. Jackson Blvd., Chicago.  
 Science and Invention (popular Sci., jokes), 233 Fulton St., New York.  
 Social Progress (SS., Ser., child training), 205 W. Monroe St., Chicago.  
 Sports Afield, (outdoor sports), 542 So. Dearborn St., Chicago.  
 Stars and Stripes, The (soldiers interests), Washington, D. C.  
 Talmud Magazine, The (Jewish—art, literature), 8 Beacon St., Boston.  
 10 Story Book, (SS., skits), 538 S. Dearborn St., Chicago.  
 Travel, 7 West 16th St., New York.  
 Variety (theatrical), 1536 Broadway New York.  
 Wheeler Syndicate, (Fiction), 373 4th Ave. E., New York.  
 Woman's Weekly, (household Misc), 431 S. Dearborn St., Chicago.  
 Yale Review, (Com., Rev.), Yale Station, New Haven, Conn.

(½ cent, Acc.)  
 (1 to 10 cents, Pub.)  
 (Rarely pays cash)  
 (Low rates, Pub.)  
 (¾ cent up, Pub.)  
 (\$1 for jokes)  
 (½ cent up, Acc.)  
 (Space rates, Pub.)  
 (Fair rates)  
 (\$6 a story, Pub.)  
 (1 cent, Pub.)

## LIST C

TRADE AND CLASS PUBLICATIONS. Including magazines devoted to special or limited fields, business, professional, religious, theatrical, etc.

- Advertising and Selling, 471 4th Ave., New York.  
 American Hebrew (Jewish review), 31 E. 27th St., New York.  
 American Journal of Nursing, (Med.), 45 S. Union St., Rochester, N. Y.  
 American School Board Journal (Ed.), 422 Milwaukee St., Milwaukee.  
 Bankers' Monthly, Rand McNally & Co., Chicago.  
 Baptist, The, (Rel. Misc.), 417 So. Dearborn St., Chicago.  
 Baseball, (sporting), 70 5th Ave., New York.  
 Benzinger's Magazine, (Catholic Rel., Misc.), 36 Barclay St., New York.  
 Biblical World, (Rel.), University of Chicago Press, Chicago.  
 Billboard, (theatrical), 25 Opera Pl., Cincinnati, Ohio.  
 Bookseller, Newsdealer & Stationer, (Tr. Jour.), 156 5th Ave., New York.  
 Business Crucible, (Bus. Misc.), 327 S. La Salle St., Chicago.  
 Canadian Countryman (SS., Agr. Misc.), 178 Richmond St., W., Toronto.  
 Catholic World, (Rel. and Misc.), 120 W. 6th St., New York.  
 Christian Guardian, (Rel.), 299 Queen St. W., Toronto, Canada.  
 Christian Herald (Rel. and Gen. Misc.), 91-103 Bible House, New York.  
 Christian Standard, (Rel.), 9th and Cutter Sts., Cincinnati, Ohio.  
 Churchman, (Rel. Misc.), 381 4th Ave., New York.  
 Congregationalist & Christian World, (Rel. Misc.), 14 Beacon St., Boston.  
 Continent, The, (Rel. Misc., Presbyterian), 509 So. Wabash Ave., Chicago.  
 Drama, The, (theater), Riggs Bldg., Washington, D. C.  
 Dramatic Mirror, (theater), 133 W. 44th St., New York.  
 Editor & Publisher, (newspaper Tr. Jour.), 1117 World Bldg., New York.  
 Education, (Ed. Misc.), 120 Bolyston St., Boston.  
 Efficiency and Personality, (Bus. Misc.), 177 Huntington Ave., Boston.  
 Electrical Experimenter, (Sci.), 233 Fulton St., New York.  
 Epworth Era, (Rel. Misc.), Nashville, Tenn.  
 Epworth Herald, (Rel. Misc.), 740 Rush St., Chicago.  
 Etude, The, (music), 1712 Chestnut St., Philadelphia.  
 Everyday Engineering, (Mech.), 33 W. 42d St., New York.  
 Farm and Home, (Agr. Misc.), Springfield, Mass.  
 Farm and Ranch, (Agr., Misc.), Dallas, Texas.  
 Farm Journal (Agr. Misc.), Philadelphia, Pa.  
 Farm, Stock and Home, (Agr.), 830 Hennepin Ave., Minneapolis, Minn.  
 Farmer, (Agr., Misc.), 57 E. 10th St., St. Paul, Minn.  
 Forbes Magazine, (Bus. Misc.), 299 Broadway, New York.

(Pub.)  
 (½ cent for fiction)  
 (½ cent, Pub.)  
 (Fair rates, Pub.)  
 (½ cent, Pub.)  
 Up to 5 cents, Pub.)  
 (Fair rates, Acc.)  
 (\$2 a column, Pub.)  
 (Fair rates, Pub.)  
 (1 cent, Acc.)

- Garden Magazine, (Agr., Misc.), Garden City, New York.  
 Golden Now, (Rel., child training), Elgin, Ill.  
 Golfer's Magazine, (golf), 1355 Monadnock Bldg., Chicago.
- Hotel Management (hotel Tr., Jour.), 342 Madison Ave., N. Y. (1 cent up, Acc.)
- Industrial Arts (education), 422 Milwaukee St., Milwaukee. (Fair rates, Pub.)  
 Inland Printer, 632 Sherman St., Chicago.
- Journal of Outdoor Life, (anti-tuberculosis), 287 4th Ave., New York.
- Motion Picture Classic, (photoplay Misc.), 175 Duffield St., Brooklyn. (Vs. \$1.00 a stanza)  
 Motor Age, (Mech.), 59 E. Madison St., Chicago.  
 Motor Boating, (Mech.), 119 W. 4th St., New York.  
 Motor Life, (Misc., Mech.), 243 W. 39th St., New York.  
 Moving Picture World, (photoplay Misc.), 516 5th Ave., New York.  
 Musical America, 501 5th Ave., New York.  
 Musical Courier, 437 5th Ave., New York.  
 Musical Leader, 618 McCormick Bldg., Chicago.  
 Musician, 2720 Grand Central Terminal, New York.
- New Review, (Com., Rev.), 150 Nassau St., New York.  
 Normal Instructor and Primary Plans (Ed.), Dansville, N. Y. (Fair rates, Pub.)
- Ohio Farmer, (Agr., Misc.), 1011 Cleveland Ave., Cleveland, Ohio.  
 Onward, Box 1176, Richmond, Va. (Very low rates)  
 Our Little Friend, Mountain View, Calif. (Rarely pays)
- Photoplay World, (photoplay Misc.), 1816 Chestnut St., Philadelphia.  
 Picture Play Magazine, (photoplay Misc.), 79 7th Ave., New York.  
 Popular Educator, (Ed.), 50 Bromfield St., Boston. (\$2.50 a column, Pub.)  
 Presbyterian, The, (Rel. Misc.), 1217 Market St., Philadelphia.  
 Primary Education, (Ed.), 50 Bromfield St., Boston. (\$2.50 a column, Pub.)
- School Arts Magazine, (Ed.), 25 Foster St., Worcester, Mass.  
 Signs of the Times, (advertising), 30 Opera Pl., Cincinnati, Ohio.  
 Specialty Salesman (Bus., Misc., SS.), South Whitley, Ind. (Good rates)  
 Successful Farming, (Agr., Misc.), Des Moines, Ia.  
 Sunday School Times (Rel. Misc.), 1031 Walnut St., Philadelphia. (\$4 per M., Acc.)  
 Sunday School World, The (Rel. work), 1816 Chestnut St., Philadelphia. (½ cent, Acc.)  
 Survey Graphic (Com., Rev.), 112 E. 19th St., New York. (\$10 a page, Pub.)  
 System on the Farm (Agr. Misc.), 299 Madison Ave., New York. (Good rates, Acc.)
- Theatre Magazine, 8 W. 38th St., New York.  
 Town and Country, (local Misc. gossip), 389 5th Ave., New York.  
 Trained Nurse and Hospital Review, (medical), 38 W. 32d St., New York. (Low rates, Pub.)
- Wallace's Farmer, (Agr. Misc.), Des Moines, Ia.

#### LIST D JUVENILE PUBLICATIONS.

- American Boy, The (General Miscellany, older boys), Detroit, Mich. (1 cent up, Acc.)
- Baptist Boys and Girls, (medium ages), 161 8th Ave., N., Nashville, Tenn.  
 Beacon, 25 Beacon St., Boston.  
 Boy Life, 9th and Cutter Sts., Cincinnati, Ohio.  
 Boys and Girls, Nashville, Tenn.  
 Boy's Companion, 108 So. LaSalle St., Chicago.  
 Boys' Comrade, (14 to 18), 2712 Pine St., St. Louis, Mo.  
 Boy's Life (Boy Scout magazine), 200 5th Ave., New York. (1 cent, Acc.)  
 Boys' Magazine, (average ages), 5146 Main St., Smethport, Pa.  
 Boy's World (medium ages), D. C. Cook Pub. Co., Elgin, Ill. (\$4 per M., Acc.)
- Canadian Boy, (boys' Misc.), Banque National Bldg., Ottawa, Ont.  
 Children's Hour, Council Bluffs, Ia.  
 Child's Gem, (very young), 161 8th Ave., Nashville, Tenn.  
 Child's Hour, 120 Boylston St., Boston.

	Child Life (2 to 10), 536 S. Clark St., Chicago.	
	Classmate, 420 Plum St., Cincinnati, Ohio.	(¼ to ½ cent, Acc.)
	Dew Drops, D. C. Cook Pub. Co., Elgin, Ill.	
cc.)	East and West, 341 Church St., Toronto, Ont., Canada.	
ub.)	Epworth Herald, 740 Rush St., Chicago.	
	Every Child's Magazine, Omaha, Neb.	
	Every Girl's Magazine (Camp Fire girls, Misc.), 31 E. 17th St., N. Y.	(Moderate rate, Pub.)
	Fisk Club News, (boys' Misc.), Chicopee Falls, Mass.	(1 cent for fiction)
za)	Forward, Witherspoon Bldg., Philadelphia.	(½ cent, Acc.)
	Girlhood Days, 9th and Cutter Sts., Cincinnati, Ohio.	
	Girls' Circle, (13 to 17), 2710 Pine St., St. Louis, Mo.	
	Girl's Companion, D. C. Cook Pub. Co., Elgin, Ill.	
	Girl's World, 1701 Chestnut St., Philadelphia.	
	Haversack, The (boys, medium ages), 810 Broadway, Nashville, Tenn.	
	Home and School, 1710 Chestnut St., Philadelphia.	
	Home & School Visitor (Ed., SS., Juv. Misc.), Greenfield, Ind.	(½ cent, Pub.)
ub.)	John Martin's Book (younger children), 128 W. 58th St., New York.	('About 1 cent, Acc.)
	Junior Christian Endeavor World, 31 Mt. Vernon St., Boston.	
	Junior Joys, (9 to 12), 2109 Troost Ave., Kansas City, Mo.	
	Junior World, (8 to 12), 2712 Pine St., St. Louis, Mo.	
tes)	Kind Words, (very young), 161 8th Ave., N., Nashville, Tenn.	
ays)	King's Treasures, Witherspoon Bldg., Philadelphia.	(¼ to ½ cent, Acc.)
	Little Folks; The Children's Magazine, Salem, Mass.	
ub.)	Lone Scout, The, 500 Dearborn St., Chicago.	(No payment)
	Lutheran Young Folks (SS., Ser., Misc.), Philadelphia, Pa.	(\$4 per M., Acc.)
ub.)	Mayflower, The, The Pilgrim Press, Boston.	(Fair rates, Acc.)
	Otwell's Farmer Boy, Carlinville, Ill.	
tes)	Our Boys' Magazine, 1908 St. Urban St., Montreal, Can.	
	Our Little Folks, Anderson, Ind.	
acc.)	Picture Story Paper (very young), 150 Fifth Ave., New York.	
acc.)	Picture World (children under 12), 1816 Chestnut St., Philadelphia.	(\$4 per M., Acc.)
ub.)	Pure Words, 9th and Cutter Sts., Cincinnati, Ohio.	
acc.)	Queen's Gardens, (girls' 12 to 14), Witherspoon Bldg., Philadelphia.	
	Ropeco Magazine, 842 Broadway, New York.	
Pub.)	Something Doing, 9th and Cutter Sts., Cincinnati, Ohio.	
	Something To Do, 120 Boylston St., Boston.	
	St. Nicholas (children, all ages), 353 4th Ave., New York.	(1 cent, Acc. & Pub.)
	Sunbeam, 1319 Walnut St., Philadelphia.	
	Torchbearer, The (girls, medium ages), 810 Broadway, Nashville, Tenn.	
	United Brethren Pub., House, 6-24 So. State St., Elgin, Ill.	
Acc.)	Watchword, (Rel.), Otterbein Press, Dayton, Ohio.	
	Wellspring ((boys and girls, medium ages), 14 Beacon St., Boston.	(½ cent, Acc.)
	What To Do (younger children), D. C. Cook Pub. Co., Elgin, Ill.	(\$4 per M., Acc.)
	World's Advance, (Com., Sci.), 32 Union Square, New York.	
	Young Churchman, (10 to 15), 1801 Fond du Lac Ave., Milwaukee, Wisc.	(Very low rates)
	Young Folks, 1716 Arch St., Philadelphia.	
	Young People, 1701 Chestnut St., Philadelphia.	
Acc.)	Young People's Paper (family reading), 810 Broadway, Nashville, Tenn.	(½ cent, Acc.)
Acc.)	Young People's Weekly, 1142 Wrightwood Ave., Chicago.	
	Youth's Companion (family, Misc.), 881 Commonwealth Ave., Boston.	(1 to 3 cents, Acc.)
	Youth's Comrade (boys, medium ages), 2109 Troost Ave., Kansas City, Mo.	(¼ cent, Acc.)
	Young Crusader, (temperance), 1730 Chicago Ave., Evanston, Ill.	
	Youth's Evangelist, 209 9th St., Pittsburg.	
	Young Judean, (Jewish), 44 E. 23d St., New York.	
	Youth's World (medium ages), 1701 Chestnut St., Philadelphia.	(\$3 to \$4 per M., Acc.)

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### The Literary Market

(Continued from Page 22.)

*K. Hoddy Productions*, listed in a former report at 920 California Building, Los Angeles, apparently has removed from that address or gone out of the photoplay producing business. Readers report that they have been unable to secure the return of manuscripts submitted to the company.

*Art Magazine*, 124 W. Main Street, Kalamazoo, Mich., formerly *Students Art Magazine*, reports that it is not able to pay for articles as yet, as much matter is contributed to it gratis.

*The Medical Quip*, 1815 Seventh Avenue, New York, is a new humorous monthly, edited by Herman Pomeranz.

*The Christian Science Monitor*, together with the other publications of the Christian Science Publishing Society, has returned to the control of the Christian Science Board of Directors. Willis J. Abbot is the new editor of *The Monitor*.

### Prize Contests

*Forbes Magazine*, 120 Fifth Avenue, New York, offers \$250 in prizes for answers to the question, "Which Business Books Have Helped You Most, and How?" Letters must not exceed 2500 words in length. The editors state: "By best reply we do not merely mean best from a standpoint of grammatical construction, but best in human interest and practical usefulness—telling about your experience with business books and showing what you have accomplished as a result of your reading." Contest closes March 22, and winners will be announced in the April 15th issue. The prizes are: First, \$100; second, \$50; third, \$30; fourth, \$20, and there are ten prizes of \$10 each.

"*I Confess*," Room 1515, 46 W. Twenty-fourth Street, New York, offers a prize of \$50 for the most interesting "real experience" story received before April 1. Other prizes of \$25 and \$15 will be awarded and stories that do not win prizes will be purchased if they appeal to the editors for publication. Stories may be told in from 1000 to 5000 words and will be published anonymously. No manuscripts will be returned. The type of material desired may be deduced from the editorial statement: "Everything can be told with the utmost frankness."

*Review of Reviews*, 30 Irving Place, New York, offers \$500 in prizes for letters on "My Favorite O. Henry Story." The contest closes March 15th and prizes will be awarded March 25th. Letters should be from 150 to 200 words each in length and should tell which story is preferred and why. The first prize is \$250, second is \$200, third is \$50, and there are ten prizes of \$10 each.

*The Washington Herald*, Washington, D. C., offers weekly prizes of from \$1 to \$10 for the best titles for a Gibson picture published in each Sunday issue.

*Capper's Farmer*, Topeka, Kan., offers regular prizes of \$2, \$1, and 50 cents for funny children's

## Bargain Prices—"Get Acquainted" Rates

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The recent enlargement of THE STUDENT WRITER, with resulting growth of our subscription list, has brought us into touch with many new friends. We want them to become acquainted with our prose criticism service.

As an incentive for them to do so, we have decided to offer

**25 per cent discount from  
regular rates  
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Deposits may be made to be applied at the present low rates at any time in the future. For deposits of \$25.00 or more an additional 10 per cent discount will be allowed.

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**The Student Writer, 1835 Champa Street, Denver, Colorado**

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sayings. Address Mrs. Velma West Sykes, Future Citizens editor.

*The Black Knight*, 111 S. Victoria Avenue, Atlantic City, N. J., Horace Thompson Ayres, editor, offers a prize of \$100 for the best completion of a short-story installment published in the magazine.

*The Jewish Publication Society of America*, 1201 North Broad Street, Philadelphia, offers \$1000 for a treatise on the contributions of Jews to hygiene, the contest closing November 1, 1922.

*MacLean's Magazine*, 143 University Avenue, Toronto, Canada, in conjunction with Hodder and Stoughton, Ltd., and the Musson Book Company, offers a prize of \$2500 for the best novel submitted by a Canadian writer before June 1st.

*Glyndendal*, publisher of Copenhagen and London, has offered a prize of £3,500 pounds, for the best novel written in Danish or Norwegian during the coming year. Concerning this offer, *The Publishers' Circular* commented: "This we believe to be the greatest amount ever offered as a prize for a novel; it is enough to make one learn Danish or Norwegian." The novel will be published in America by Alfred A. Knopf, Inc.

*The Detonator*, 225 Owl Drug Building, San Diego, Calif., offers \$50 for the best short-story, \$25 for the best article, and \$25 for the best poem dealing with the sea, submitted before June 1.

*The Boston Post*, Boston, offers prizes of \$10, \$5, and \$2 for the best short-stories under 1000 words by women writers.

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**A** SHORT time ago a Montana housewife received a handsome check for a motion picture scenario. Six months before she had never had the remotest idea of writing for the screen. She did not seek the opportunity. It was thrust on her. She was literally hunted out by a photoplay corporation which is combing the country for men and women with story-telling ability.

This single incident gives some idea of the desperate situation of the motion picture companies. With millions of capital to work with; with magnificent mechanical equipment, the industry is in danger of complete paralysis because the public demands better stories—and the number of people who can write those stories are only a handful. It is no longer a case of inviting new writers; the motion picture industry is literally reaching out in every direction. It offers to every intelligent man and woman—to you—the home test which revealed unsuspected talent in this Montana housewife. And it has a fortune to give you if you succeed.

**Send for the Free Van Loan Questionnaire**

H. H. Van Loan, the celebrated photoplaywright, is responsible for the invention of the novel questionnaire which has uncovered hidden photodramatists in all walks of life. With Malcolm McLean, formerly professor of short story writing at Northwestern University, he hit upon the happy idea of adapting the tests which were used in the United States Army and applying them to this search for story-telling ability.

The results have been phenomenal. In the recent J. Parker Read, Jr., competition

all three prizes, amounting to \$5,000, were awarded to students of the Palmer Photoplay Corporation, which is conducting this search by means of the Van Loan Questionnaire.

These are the leaders behind the search for screen writing talent. They form the Advisory Council of the Palmer Photoplay Corporation.

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The experiment has gone far enough to prove conclusively (1) that many people who do not at all suspect their ability can write scenarios; and that (2) this free questionnaire does prove to the man or woman who sends for it whether he or she has ability enough to warrant development.

An evening with this novel device for self-examination is highly fascinating as well as useful. It is a simple test applied in your own home. Its record is held confidential by the Corporation.

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The whole purpose of this advertisement is to invite readers of The Student Writer to take the Van Loan Questionnaire test. In all sincerity, and with the interests of the motion picture industry at heart, the Palmer Photoplay Corporation requests you to try. Who can tell what the reward may be in your case? For your convenience, the coupon is printed on this page. The questionnaire is free, and your request for it incurs no obligation upon you.

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Dept. of Education, S. W. 3

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